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poses the "process" is invaluable, and it is well, therefore, that the public should be accustomed to it, and should be made to understand its advantages. There is no use wasting the energy and ruining the eyes of wood-engravers on charcoal or crayon sketches, such as those by Millet contained in this Portfolio, or upon pen-and-ink drawings like Mr. Blum's *Joseph Jefferson as Bob Acres*, when chemistry will do the work for us so satisfactorily. There is still a wide field left for the engraver, which the process will probably never be able to contest. The great charm which the wood-cut, or any other method of hand-engraving, will always possess, and which gives it a value entirely its own, is the element of personality which it possesses, and the interest is increased when the problem is complicated by the interpenetration of two individualities; that is to say, when the engraver is called upon, not to work from a photograph from life, but to interpret the work of another artist: It is the lack of this interest which assigns to fac-simile engraving, however skilful and learned it may be, a rank below the interpretative work of him who, besides the knowledge of the idiom spoken by the original, must needs have also the knowledge of another idiom. The fac-simile merely repeats the speech of the original, and his sole aim is to reproduce all its peculiarities with the utmost attainable degree of fidelity. The interpretative engraver, on the contrary, takes the idea, and clothes it in a new body. We may well leave the former task to be performed by the forces of nature, which we are daily compelling to do our bidding more faithfully than before, and may rejoice that thereby we have relieved the human intellect from another weight of drudgery, thus leaving it free to apply itself to higher and more worthy themes.

The artists represented are Raphael, Fra Bartolommeo, Lionardo da Vinci, Van Dyck, C. de Moor, A. van Ostade, J. F. Millet, J. E. Millais, Wm. Blake, Wyatt Eaton, Wm. M. Chase, A. H. Thayer, Th. Tchoumakoff, Vedder, La Farge, C. A. Vanderhoof, J. Dabour, Whistler, Mrs. Foote, De Neuville, Miss Oakey, Seymour Haden, Chialiva, E. A. Abbey, C. Makousky, Edelfelt, George Inness, Jr., F. Lathrop, Thos. Moran, Miss Knowlton, A. Brennan, Homer Martin, and Robert Blum. It is curious to remark among the works by American artists the same preponderance of figure subjects over landscapes that has been noticed in late exhibitions.

Among the engravers, the lion's share has fallen to Mr. T. Cole, who contributes no less than sixteen specimens, many of them portraits. These, however, although the most ambitious efforts in the collection, are not the most satisfactory, as the treatment of flesh which Mr. Cole has adopted is too uniform to render the flexibility of the human skin. He is at his best in the translation of Mr. Thayer's *Autumn Afternoon in the Berkshire Hills*, the vague haziness of which he renders with admirable fidelity, and in *The Sower*, after Millet. Mr. W. B. Closson, in his delicately engraved *Young Russian Girl*, shows a somewhat similar inflexibility, yet the great tenderness of the manipulation produces a more pleasing effect. In the treatment of flesh Mr. Kruell retains his pre-eminence, although his work suffers in *The Princes in the Tower* by being printed too dark. But a comparison of his *Walt Whitman* with Mr. Cole's *Gladstone*, both engraved from photographs, offers good opportunity for study and reflection.

As fac-simile work, which challenges admiration for its

painstaking imitation of line-engraving, Mr. R. A. Muller's *Peter the Great*, and *Madonna of the Lily*, the latter not wholly fac-simile, are worthy of all praise.

If the "Portfolio" is dismissed with these short remarks, it is not because the rest of its contents does not merit attention. It may, indeed, justly be said that there is hardly a plate in it which the true amateur will not prize, and Messrs. Scribner & Co. are quite justified in saying that "it is an indication of the increased value of art in current periodical literature, that a collection like the present can be made, drawn mainly from the issues of a single year."

S. R. KOEHLER.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

MRS. EDNAH D. CHENEY has just given to the public, through Messrs. Lee & Shepard, a volume of *Gleanings in the Field of Art*, consisting of lectures delivered in Boston and elsewhere.

MESSRS. JOHN WILEY & SONS announce a reprint of Ruskin's letters on art, science, politics, economy, etc., published chiefly in the daily papers from 1840 to 1880, under the title of *Arrows of the Chase*. The work is edited by an Oxford pupil, and will have a preface by Mr. Ruskin.

PROF. F. W. PUTNAM, the Curator of the Peabody Museum of American Archæology and Ethnology at Cambridge, contributes to the *Scientific American Supplement* of Jan. 1st an illustrated article on *Ancient American Pottery*, which, in the guise of a review of the *Contributions, etc.* of the St. Louis Academy of Sciences (of which a short notice, from his pen, appears also in this number of the REVIEW), contains much information that is absolutely new on the subject. The article in question is therefore recommended to the special attention of those who are interested either in American archæology or in the general history of pottery.

THE CHRONOLOGICAL CATALOGUE of the works of the late Sanford R. Gifford is to be made as exhaustive as possible. The labor is greatly facilitated by the fact that the artist was in the habit of marking the titles and dates on the backs of his principal canvases. Mr. Waldo S. Pratt, of the Metropolitan Museum of Art, has also examined Mr. Gifford's books, and has addressed a circular to all persons who figure therein as purchasers, requesting them to inform him whether they still own the pictures, or, if the contrary, to communicate to him the name and address of the present owner.

THE MEMORIAL VOLUME, to be published for private circulation by the Century Club, in honor of the late Sanford R. Gifford, will probably be ready for distribution by the time this notice appears in print. It will contain the remarks made by Messrs. Whittredge, Weir, and McEntee at the memorial meeting held by the Club on Nov. 19th, the poems read by Mr. Stoddard and Mr. Stedman on the same occasion, several letters from friends of the deceased, and a photograph from a black-and-white oil sketch, *Venice and Venetian Sails*.

THE STUDIO AND MUSICAL REVIEW is the title of a new weekly journal, devoted to painting, sculpture, architecture, engraving, and the other fine arts, about to be published in New York. The artistic part of this periodical

cal, or, more properly speaking, that part of it devoted to the arts of design, will be under the management of Mr. Alvan S. Southworth. According to the prospectus, there will be "illustrations, when demanded."

FOREIGN.

M. ALFRED MICHIELS, the well-known author of the *Histoire de la Peinture Flamande*, has in press a new book entitled *Van Dyck et ses Élèves*, which will throw new light upon the life and works of this great artist. M. Michiels had the good fortune to find a number of manuscript documents and authenticated papers which, it is said, will upset nearly everything that has so far been written about Van Dyck, and will supply many hitherto missing data concerning his career. After his first discoveries had been made, M. Michiels was enabled to continue his researches in Italy and in England by the liberality of the French government. With the aid of the papers discovered, among which is the itinerary of Van Dyck during his stay in Italy, his travels in that country, where he formed his style, can be followed step by step. The book, which promises to be of importance for the history of art, will be published by Renouard of Paris. It will consist of about 580 pages octavo, illustrated by sixteen cuts, and five etchings.

DR. SCHLIEMANN'S *Ilios* is published in a German translation by Brockhaus, of Leipsic.

THE KERAMIC ART OF JAPAN, by Audsley and Bowes, is announced to be published by Messrs. Henry Sotheran & Co. in a second smaller edition, containing thirty-two plates, sixteen of which are in gold and colors, and three hundred and twenty pages of text, with numerous wood-engravings. It is stated that this new edition, which will be published at the reduced price of two guineas, will contain all the text of the folio work, besides a large amount of additional information about the potters and factories of Japan, an extensive collection of marks and monograms, and a copious index.

MESSRS. TRÜBNER & Co. are to publish *The Science of Beauty: an Analytical Enquiry into the Laws of Aesthetics*, by Avary W. Holmes-Forbes.

MESSRS. BLACKIE & SON are about to publish a series of drawing-books, which are to be edited by Mr. E. J. Poynter, R. A.

THE GAZETTE DES BEAUX-ARTS has prepared an album containing twenty etchings by the late Jules Jacquemart; among them, one, *Christ à la Colonne*, which is now published for the first time. To the subscribers of the *Gazette* the album is sold at a reduced price.

MESSRS. MELE & ABENIACAR, of Naples, are reported to be making preparations for the publication of a popular illustrated periodical, devoted to art and archæology, and to be called *Pompei*.

THE FOURTH VOLUME has just been issued of the *Unpublished Documents relating to the History of the Museums of Italy*. The work is subsidized by the General Direction of Museums and Excavations in the Ministry of Public Instruction at Rome.

MR. E. A. SEEMANN, of Leipsic, has issued the sixth and last volume of Dr. Dohme's great work, *Kunst und Künstler des Mittelalters und der Neuzeit*. A supplement is promised under the title of *Kunst und Künstler des 19. Jahrhunderts*.

THE GOVERNMENT OF THE GRAND DUCHY OF HESSE

is about to prepare a richly illustrated work, entitled *Kunst und Alterthum im Grossherzogthum Hessen*, which is to include all the artistic monuments in the three provinces of the duchy. The work is to be completed in five years. Dr. G. Schaefer, of Darmstadt, Prof. Dr. von Ritgen, architect, of Giessen, and Dr. Bockenheimer and Prebendary Schneider, both of Mayence, are mentioned as editors for the provinces of Starkenburg and Rhenish Hesse.

NEW PUBLICATIONS.

AMERICAN.

- GILCHRIST, ALEX. Life of William Blake, with selections from his poems and other writings. New and enlarged ed., illustr. from Blake's own works, with additional letters and a memoir of the author. New York: Macmillan & Co. 1880. 2 vols. xxi + 431 and ix + 383 pp. 8vo. Cloth, \$15.
- HAMERTON, PHILIP GILBERT. Art essays. No. 2: Modern schools of art, American and European. New York: A. S. Barnes & Co. 1881. 88 pp. 8vo. (Atlas Series.) Paper, 30 cents.
- How to draw and paint. Philadelphia: J. & H. Dickerson. 1880. 65 pp., 42 plates. 12mo. Paper, \$1.
- Modern architectural designs and details. New York: Bicknell & Comstock. 1880. Parts 2 and 3. (As previously announced. See this volume of the REVIEW, p. 126.)
- PHILLIPS, HENRY, JR. Notes upon a denarius of Augustus Cæsar, a paper read before the [Numismatic and Antiquarian] Society [of Philadelphia], February 5, 1880. (Reprinted from the *American Journal of Numismatics*.) 7 pp. 8vo.
- SENSIER, ALFRED. Jean François Millet, peasant and painter; translated by Helena De Kay from the French. Boston: James R. Osgood & Co. 1881. xii + 230 pp. Illustr. Square 8vo. Cloth, \$3.
- WARREN, S. E. Elementary projection drawing: theory and practice. 5th ed., revised, with a new division on the elements of machines. New York: J. Wiley & Sons. 1880. xiv + 162 pp. 24 folding plates. 8vo. (Industrial science drawing.) Cloth, \$1.50.

FOREIGN.

- ALLGEYER, JUL. Handbuch über das Lichtdruck Verfahren. Praktische Darstellung zur verschiedenen Anwendung für Hand- und Schnellpressendruck. Für Praktiker und gebildete Laien. Leipzig: Scholtze. 1881. viii + 190 pp. 2 heliotypes and 20 wood-cuts. 8vo. 6 marks.
- AUBERTIN, C. Quelques renseignements sur le musée archéologique de Beaune. Beaune. 130 pp. 12mo.
- BELGIOJOSO, C. Brera. Studi e bozzetti artistici. Milano. 1881. 478 pp. 16mo. 6 marks.
- BOSC, E. Dictionnaire raisonné d'architecture et des sciences et arts qui s'y rattachent. (As previously announced.) Parts 16-19. Paris: Firmin-Didot & Cie.
- CAMPARDON, E. Un artiste oublié. J.-B. Massé, peintre de Louis XV., dessinateur graveur; documents inédits. Paris: Charavay frères. 302 pp. 16mo. (317 copies, 5 on Japanese, 12 on India, 300 on Dutch paper.)
- Château de Pierrefonds, dessiné d'après nature et lithographié par Bachelier. Paris: Lemercier & Cie. 13 pp. and 15 plates. Oblong 16mo.
- DEHAISNES. L'Espagne a-t-elle exercé une influence artistique dans les Pays-Bas? Étude historique; par M. le chanoine D., archiviste du Nord. Lille. 25 pp. 8vo.
- DESJARDINS, T. La Vénus de Vienne; note sur les restes de murailles antiques situées à Vienne audessous du mont Pipet; le temple romain de Vienne en Dauphiné. Tours. 38 pp. and plate. 8vo. (Extract from the *Comptes Rendus du Congrès tenu à Vienne par la Soc. Franç. d'Archéol. en Sept. 1879*.)
- Dessin de décoration des principaux maîtres. Quarante planches réunies et reproduites sous la direction de M. Edouard Guichard, fondateur et ancien président de l'Union Centrale des Beaux-Arts appliqués à l'Industrie, avec une étude sur l'art décoratif et des notices par M. Ernest Chesneau. Paris: Quantin & Cie. iv + 26 pp. Fol. 125 francs. (100 copies on Dutch paper, with extra proofs, 250 francs.)
- GALABERT. L'église et les vitraux de Caylus; par M. l'abbé G., membre de la Soc. Archéol. de Tarn-et-Garonne. Montauban. 24 pp. 8vo. (Extract from the *Bulletin de la Soc. Archéol. de Tarn-et-Garonne*.)
- GEORGE, G. De l'habitation dans les temps anciens; par G. G., membre corr. du Com. des Beaux-Arts au min. de l'instr. publ. Deux chapitres extraits d'un travail de l'auteur sur l'habitation dans tous les temps. Lyon. 41 pp. and plate. Large 8vo.
- GILLY, A. Les arts chez les Hébreux. Nîmes. 11 pp. 8vo. (Extract from the *Bulletin de l'Art Chrétien*.)
- GONSE, L. Eugène Fromentin, peintre et écrivain; par M. L. G., directeur de la Gazette des Beaux-Arts. Ouvrage augmenté d'un voyage en Égypte et d'autres notes et morceaux inédits de Fromentin. Paris: Quantin & Cie. 371 pp. 16 plates and 45 text illustr. Large 8vo. 25 francs.